

# The Shakespeare Newsletter

Vol. VIII: 4

"Knowing I lov'd my books, he furnish'd me . . ."

September, 1958

## Canadian Shakespeare Festival Breaks Own Record With Attendance Of 178,000

An increase of 18,000 over the 1957 season brought the total number of patrons at the 6th season of the Stratford Shakespearean Festival at Stratford, Ontario, Canada, to 178,000. *I Henry IV*, *Much Ado*, and *The Winter's Tale* were in the 1958 repertory during the twelve-week season. Gross receipts at the box office totaled 583,000, or 81% of capacity. An additional 40,000 saw *Le Malade Imaginaire* presented by Le Theatre du Nouveau Monde.

During the last week of the season over 12,000 students from the U.S. and Canada attended a special series of matinee performances. This remarkable figure was 95% of the capacity of the house.

The most spectacular play was *The Winter's Tale* with lavish designing work by Tanya Moiseiwitsch. A gigantic leopard-skin rug for the barbaric opening scene, sheep-skin costumes for the peasants, processions, and other elaborate means were used to mount the play. Although one apple is consumed in the play, twenty-pounds had to be on hand to give the proper effect. Four quarts of champagne (actually ginger ale) were consumed nightly by cigar smoking and incense enveloped characters in the elegant Victorian designed production.

Brooks Atkinson of *The New York Times* thought that there was too much attention to spectacle and not enough to the play. "Theatregoers unfamiliar with the whims of the story will probably have difficulty in discovering what is happening," he wrote.

In addition to the plays there were extensive exhibitions of Canadian Arts and crafts, costume designs, the Sidney Fisher Shakespeare collection (containing one of two know third quartos of *Richard II*), Canadian painting and pottery, and costume designs by Edward Gordon Craig.

The possibility of a Canadian Theatre School counterpart of Britain's Royal Academy of Dramatic Arts or former Old Vic Theatre School is being investigated.

A Canadian playwright competition is being held with the winning play to be presented by the Festival company.

A twelve week Festival with two plays is being predicted for the 1959 season.

### Hofstra Festival Record

More than 8,000 persons saw the production of *Hamlet* which opened the new million dollar theatre at Hofstra College in Hempstead, New York last April. William Hutt starred with Bernard Beckerman directing. Shakespeare will also be part of the drama and music series being planned for the coming season.

## Record Attendance At American Festival; Session To Be Extended Next Year

New artistic and financial records were broken at the American Shakespeare Festival Theatre and Academy in Stratford, Connecticut, in the fourteen week season which ended on September 14. Performances of *Hamlet*, *A Midsummer Night's Dream*, and *The Winter's Tale* grossed

\$507,465 to compare with \$428,400 for a thirteen week season in 1957. A week of previews was included in each of the seasons. Final figures are not yet in, but it is expected that the season's total attendance will be close to 170,000. This compares favorably with 150,000 in 1957, 95,000 in 1956, and 65,000 in the opening year.

Executive Director Tom Noone announced that "For the first time in our history we were able to make an operating profit." These operating profits are badly needed to support the Academy, reduced rate tours for High Schools, and the year round staff of the organization.

"Encouraged by this year's attendance," said Artistic Director John Houseman, "we shall increase our playing schedule to nineteen weeks next summer." This will include a special five week pre-season repertory engagement intended for schools, colleges, and institutional groups. Special prices have been arranged for them. The regular 14-week season will begin in mid-June.

The Academy is inaugurating a full two-year program for young actors in the art of classical acting. Two ten-week courses (beginning Oct. 27 and Jan. 21) are scheduled for professional actors.

*A Midsummer Night's Dream* received high praise; there were some reservations on *Hamlet*; and *The Winter's Tale* production proved that it is undeserving of its neglect. "Put them all together," wrote Frank Aston in the *New York World Telegram and Sun*, "and they are overwhelming."

### Bard's Birthplace Popular

Figures issued by the Shakespeare Birthplace Trust reveal that despite gas rationing in early 1957 and a bus strike, 225,860 people visited the Birthplace last year, an increase of 2,500, over the previous year. Records were broken at Ann Hathaway's Cottage on Whit-Monday when 2,540 people visited the property, and on August Bank Holiday at the Birthplace when 3,348 filed through the shrine. Birthplace visitors came from 96 nations. About half the foreign visitors are from the U.S.A.

Figures for other properties were: Anne Hathaway's Cottage, 170,711; New Place, 28,652; Mary Arden's House, 25,328; and Hall's Croft, 28,217.

## Old Vic Theatre Company Opens U.S. Tour Forty-Fifth Season Opens In London

John Neville and Barbara Jefford are heading the Old Vic Company U.S. and Canadian tour which opened in San Francisco on September 15th. *Hamlet*, with the stars playing Hamlet and Ophelia, *Twelfth Night* with the stars as Viola and Sir Andrew, and *Henry V* with Laurence Harvey in the title role are in the repertory. Michael Benthall is directing each of the plays.

Other cities scheduled on the itinerary are Los Angeles, Dallas, St. Louis, Chicago, Detroit, Madison, Toronto, Montreal, New York, Boston, Philadelphia, and Washington, D.C. The Company will return to England in February, 1959.

After the 44th Season closed *Henry VIII* and *Hamlet* were shown for the week of July 7 at the Sarah Bernhardt theatre in Paris. Stellar roles were held by Edith Evans as Katherine of Aragon, John Gielgud as Wolsey, and Harry Andrews as Henry VIII. John Neville was Hamlet. Michael Benthall directed. Antwerp and Brussels were also visited. Twelve curtain calls were received at the Paris premiere. It was the Company's first visit to the city in fourteen years.

Schiller's *Mary Stuart* opened the London season with *Julius Caesar* added to the repertory on October 8. Douglas Seale directed the latter play.

### Hyder Rollins Dead at 69; Variorum Editor

Hyder E. Rollins, General Editor of the New Variorum Shakespeare since 1947, died at Cambridge, Massachusetts, on July 27. Professor Rollins succeeded George Lyman Kittredge as Gurney Professor of English Literature at Harvard when the latter retired in 1939. He had been at Harvard since 1926.

Professor Rollins was a distinguished Keats scholar but he had done extensive work in the Elizabethan period. Among the 43 books and many articles he published are an edition of Tottel's Miscellany, the Variorum edition of Shakespeare's *Poems* in 1938 and the *Sonnets* in two volumes in 1944. His invaluable assistance to the editors of the individual Variorum volumes is indicated by Matthew W. Black's comment in the Preface to the *Richard II* Variorum (1955) Prof. Black wrote that he was indebted to Rollins "for many courtesies and for valuable suggestions, the fruit of his unrivaled experience in the editing of sixteenth-century texts." In the *Troilus and Cressida* Variorum (1953) Professor T. W. Baldwin wrote that Rollins "has in fact, been co-editor as well as General Editor; and his work has been of basic importance." G. B. Evans concluded his preface to the *I Henry IV Supplement* (1956) with the epigram: "Ad Magistrum Honor!"

A successor to the position has not yet been announced.

### New Attendance Records Set At Oregon Festival

Over 29,000 playgoers, 5,000 more than last year, attended the 18th Annual Shakespearean Festival at Ashland, Oregon, which closed with the showing of *Troilus and Cressida*. The Oregon Festival became one of the five theatres in the world to have shown the complete Shakespeare canon.

Relative popularity of the plays is revealed by the attendance figures. The *M of V* with Angus Bowmer Producing Director at the Festival as Shylock entertained 9,000, *Much Ado* 8,000, *King Lear* 7,000, *Troilus and Cressida* 4,000. James Sandoe directed the first and third; Robert Loper the second and fourth. T & C had nine performances, the others ten each.

Only two days of bad weather in thirty-nine contributed to the success. One postponement resulted in an unprecedented matinee performance.

The Institute of Renaissance Studies under Professor Margery Bailey of Stanford served over 50 students (from twenty states) who registered for the professional and academic courses.

A full program of an entertaining intellectual fare was available throughout the season. Abstracts of the lectures will be found in the center fold of SNL.

A committee has been formed to raise funds for construction of a new stage for 1959.



**THE SHAKESPEARE NEWSLETTER**

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**An Open Letter To Subscribers**

Without taking the trouble to check back over the forty-three issues of *The Shakespeare Newsletter* issued before this one, I venture to say this is probably the first time in eight years that I have found it necessary to forego the accustomed editorial "we" and use the informal "I". By briefly outlining my problems I hope for continued understanding and support.

For almost eight years the total responsibility for the Newsletter has been mine alone. Hours of correspondence with scholars, letters to contributing editors, soliciting of advertising, the tremendous chore of keeping records and correspondence with 1800 subscribers and miscellaneous correspondents, supervising the mailing, editing and writing copy—this is the stuff that makes each issue of the *Newsletter* a reality. Except that a planned scholarly life has been somewhat thwarted, that my History of Shakespeare's Reputation is farther from completion than it should be, that my family share less of me than they deserve, I regret nothing and shall continue *The Newsletter* as long as I am physically and financially able.

All readers certainly understand that with subscriptions at a dollar a year there is no salary for the editor nor the loyal members of the staff. For years my main function seems to have been the collecting of money from subscribers and advertisers to support printers and post office. Because my printing bill has almost tripled in three years, I have continually had to haggle over printing costs and can afford only those printers who can print the *Newsletter* at their leisure. To make matters worse, my present printer went bankrupt and delayed the September issue by two months.

Loyal friends and advisers have repeatedly suggested that I increase the price. Some subscribers send \$2 annually and say SNL is worth it, but I credit them with two year renewals. Because profit is not a motive, the annual dollar may still be enough IF: 1) each subscriber would watch for his expiration date alongside his address and send his renewal subscription for at least two years regularly; 2) some subscribers would not send four changes of address in four years but never send a check; 3) each subscriber would send in at least five subscriptions from among his colleagues, club members, or Shakespeare students. Number three is the best solution to the publication problems. The dollar rate is not set for the 1200 professors but for their students. I have repeatedly told well-wishers that I would rather have 5,000 subscribers at a dollar than 1800 at three. With more subscribers there might be more advertising, and with more advertising it would be a simple matter to speed up production, include more of everything, and add new features. Showing a few sample copies of SNL in a class or club and some explanatory comments followed by the circulation of a sheet of blank paper for names and addresses (a student can do the collecting) is all that stands between a struggling publication and a successful one.

I earnestly look forward to comments, suggestions, more regular renewals, and subscriptions from your students, and Shakespearean friends.

**JOHN GIELGUD, Shakespearean Actor**

Arthur Friedman, Boston University

For three decades Sir John Gielgud, now visiting the United States in a program of readings entitled "The Ages of Man," has approached the body of Shakespeare's work with a respect and sensitivity which has been almost awesome in its scope. As producer-director and actor, he has been, in the words of G. Wilson Knight, "the presiding genius" of the London stage. His view is a broad one, ranging from high comedy to tragedy with an ease and depth of psychological insight which place him in the great tradition of British classical acting.

It was as Hamlet, with the Old Vic (1930), that Gielgud first gained nation-wide attention. His youthful ardor greatly enhanced the role's impact. Those who saw his performance, wrote Dame Sybil Thorndike, "have a memory of something hauntingly beautiful for which to be grateful all their lives." Gielgud played it again in his own production in 1934, presenting an intellectual poet-prince, and, in 1936, he took the play to America where it established the record for consecutive performances, thereby justifying its assessment by James Agate as "the high-water mark of English Shakespearean acting of our time." Again in 1939, and finally in 1944, new approaches to the character were explored. Here was a mature Hamlet, wormwood in his soul and steel in his anger, with the poignancy of youth replaced by a questing feverishness and an "Irvingesque quality of pathos." Commented the critic of *Theatre World*: "He holds the undisputed right to be named the greatest Hamlet of our day."

**His Tragic Roles**

Of the great tragic roles only Othello has been ignored. Macbeth has been twice assayed (1929, 1942), and despite the handicap of a somewhat limited physique, no actor has given nobler expression to the poetic side of the character. Sir John has portrayed King Lear four times, in his earliest attempt (1931) prompting Herbert Farjeon to express the hope that he might live to see Gielgud make the part completely his own. In 1940 and 1950 *Lear* was re-staged in productions inspired by Granville-Barker in which, as the *Times* reported, the actor traced "with brilliant exactness Lear's progress from worldly to spiritual authority," giving the final scenes a heartbreak and pathos unequalled in our time. But his most recent *Lear* (1953), the most controversial performance of his career, sought to replace the traditional pattern of Shakespearean production with a fresh approach, one without standard associations both in the modernistic settings and in the re-worked, non-poetical phrasing. The

majority of critics were left puzzled and dissatisfied with the Noguchi decor ("fantastic," "interfering") and the acting ("never so ineffective"). An assenting minority, however, applauded this attempt to achieve a universal context for Shakespeare as, according to the conservative *Truth*, "the most rewarding interpretation of a great play by a great player that we are ever likely to see." It was, wrote Ivor Brown, "more urgent in its drive at a realistic presentation of senile folly and its terrible conclusion in madness and agony."

Gielgud, too, has interpreted many of those roles which are classified as "romantic" or "lyrical" (as opposed to "character" or "psychological"): Hotspur in 1930, Romeo and Mercutio in the famous production in which Gielgud alternated the roles with Laurence Olivier and gave ample indication of his versatile poetic faculty (1934), his definitive Richard II (a performance "at once *profond et reveur*"), which has set the standard for all modern performances of the play (1938), and a less successful Oberon in *A Midsummer Night's Dream* (1944).

**Character Parts**

Nor have the "character" roles been neglected. As Shylock in 1938 Sir John wove a brooding undertone to the sunny world of Belmont with a restrained and incisive study. As Prospero (1940) Gielgud, under the sirens of war, presented a subdued lyrical portrait which served as an inspiring symbol for the British people. Seventeen years later, at Stratford, his broadened interpretation (a disillusioned Prospero, older, more intellectual) prompted W. A. Darlington to remark that Sir John's was "the first Prospero that I have ever seen who I feel might have satisfied Shakespeare." In *The Winter's Tale* (1951) he explored the psychological depths of Leontes' usually inexplicable jealousy with such skill, giving new meaning to old lines, that many theatre-goers felt that for the first time this was the character as Shakespeare had shadowed him forth. One year earlier, also at Stratford, Gielgud had provided a "definitive reading" of Angelo in *Measure for Measure* along with a classic portrayal of Cassius (repeated in the film version of the play) which left viewers astonished because, as Hollis Alpert noted, they were "not fully prepared for the complexity he manages to give to the darkly brooding conspirator." Undertaking new interpretations of smaller character roles, Sir John gave a vocally masterful and sympathetic rendition of Clarence in Olivier's film, *Richard III*, and, as Cardinal Wolsey in *Henry VIII* (1958), he presented "an impersonation of weight and grandeur and . . . a deeply moving humanity [Caryl Brahms]."

**Versatile In Comedy**

Gielgud's pompous Malvolio (1929) and his Mercutio (acted beautifully, recalls Agate, "lighting up like the flash of sunlight on the blade of a rapier") left no doubt as to his versatility in comedy. But it was his production of *Much Ado* (1950, 1952, 1955), "a shining landmark in the theatre of our century," and his brilliantly controlled portrayal of Benedick that confirmed his reputation as a Shakespearean comic talent of the first order.

Gielgud's great asset is a vocal beauty which has made him unmatched as a lyrical actor. Also, he is the master of gesture and movement which bespeak theatrical authority and a profound understanding and sympathy with stage tradition. This enables him to body forth the wide range of human emotions with compassionate exactness despite a trace of an aristocratic hauteur and an intellectual aloofness. Above all, he has served Shakespeare rather than used him and remains true to his art. Thus Gielgud is the dominant influence on serious English acting. Allan Dent's rhetorical question rings true precisely because it is rhetorical: "All in all, is it possible to mention any man alive who has done more to raise and sustain the artistic standard of the English theatre?"

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## Work In Progress

## Iconology in King Lear

Russell A. Fraser, Princeton University

I propose to treat of the iconology of *King Lear*. If I enumerate in a work of art those pure forms which carry primary meanings, I subject that work of art to preiconographical description. Thus, in describing *King Lear*, one might list the motifs he finds in that particular play: pelicans, vipers, blind men, mad men.

If I go beyond such elementary listing, and treat those motifs or configurations as carriers of secondary meanings, if I treat, that is to say, not simply the thing itself but what that thing stands for beyond the primary level of mere denotation, I proceed to iconography. A pelican is a kind of bird. But conventionally it has been used as a symbol of Christ, who feeds or repasts his flock with his own life's blood.

The form, then, is charged with a secondary meaning: it has become an image. *King Lear*, of course, is compounded of images. It is the business of the iconographer to describe them. But to see in those images the manifestation of underlying principles, emblematic of the basic attitude of a nation, or class, or era; to get at the psychology, the state of mind, which may be implicit or even unconscious, that led Shakespeare and his fellows to see and use the pelican, say, as a symbol pat to their purpose, this is the business of iconology.

Ideally, the iconologist will muster many documents—poems, sermons—concurrent in time with the work he has chosen to discuss, and revealing, in their use of like symbols, pretty much the same notion of the way the world goes. With those crystallizing symbols—call them emblems, or icons—I am concerned. It is my intention to locate the central motifs of *King Lear* in the work of other men roughly contemporaneous with Shakespeare, and then at length to make plain, as best I can, what the currency of those motifs really means.

Dr. Fraser has received a grant from the American Council of Learned Societies to continue research on the above project.

## TV Shakespeare in West Germany

With *A Midsummer Night's Dream* a cycle of six comedies has been completed on the West Berlin TV. The critics put up a little pro and much contra: "T.V. brings Shakespeare also to those who otherwise would never have heard of him". "The minifying on the T.V.'s screen is worse than in the cinema".—"Due to T.V.'s own limits a Conferencier has permanently to inter-vene with instructions — and not to the spectator's benefit who soon is feeling lost before a multitude of actors who are only partly visible to him".—"The stage-effect of assembled groups vanishes nearly to nothing when the eye is compelled to jump on a sudden from the life size aspect of an individual's face upon a full parade of Saxon China pygmies".—"And; "ambiance" of a theatre can never be substituted within one's own four walls".—

Those who, for the first time, experienced our poet from a T.V. screen, were full of enthusiasm, while old stage-patrons felt filled with disgust. The only passage which arrived well, was the interlude of Bottom and his friends. — Why? — Because here the jests could be caught naturalistically as the camera could fling into all corners. Bottom, the weaver, however, remained the central figure. But all the high art of speech-tied poetry in the quartets fell flat, and thus many first-time spectators conceived our poet only as a master of buffoonery. Obviously, T.V. poses its own problems!

We also learned from theatre managers that they decline to put (old and/or new) plays on the stage, when these are to have an earlier T.V. production during the same season.

Like all photographic projects so is T.V. likewise restricted to portrait-exhibition, and the most it can do, is a duo; a union of three upon three upon one screen, becomes almost an impossibility. So the two love couples had lost all

## An Epitaph for

## HYDER E. ROLLINS

Peter J. Seng, Northwestern University

Speaking of Sir Richard Sackville in *The Scholemaster* (1570) Roger Ascham said that he was "a lover of learning and all learned men; wise in all doings; courteous to all persons, shewing spite to none, doing good to many; and, as I well found, to me so fast a friend as I never lost the like before." His words, almost four centuries old, may approximate those of hundreds of professors now teaching in American colleges and universities who completed their doctorates under Hyder E. Rollins who died suddenly on 25 July 1958.

Professor Rollins began his academic career at Southwestern University, in the home state of his birthplace, Abilene, Texas. He did graduate work at the University of Texas and at Johns Hopkins, and in 1917 earned his Ph.D. at Harvard where he studied under G. L. Kittredge, a scholar whom he publicly and privately acknowledged as "my master." In 1917 he enlisted in the Signal Corps as a private, and rose during the war to the rank of lieutenant.

His earliest work, done after the armistice while he was abroad, was his study of Elizabethan ballads and miscellanies, works that were the literary staple of the young Shakespeare and his contemporaries. ("I love a ballad in print," says Mopsa in *WT*; and "I had rather than forty shillings I had my book of Songs and Sonnets here," says Slender in *Mer. Wives*, referring, of course, to Tottel's Miscellany.) After editing all the major Elizabethan miscellanies, Professor Rollins turned to broad-side ballads, and climaxed his work in this field with his eight-volume edition of the famous Pepys ballad collection.

Professor Rollins began his teaching career at Texas University and at NYU, and in 1926 he was appointed a professor at Harvard. He succeeded Kittredge as Gurney Professor at Harvard in 1939, and in 1947 was made General Editor of the *Shakespeare Variorum*, to which he had previously contributed two titles (*The Poems*, 1939; *The Sonnets*, 1944). Before editing the sonnets, he memorized the entire collection, only one of the mnemonic feats his students remember him for. Late in his life he turned his attention to Keats and his circle, and his last book, finished just two months before he died, was his edition of the *Keats Letters* (2 vols., Harvard Press, 1958).

Among his friends and former students are some of the most famous Renaissance and Shakespeare scholars in America, men now established in their fields who began their specialization under his tutelage. But fond as he was of his older students, Professor Rollins always gave his primary loyalty to graduate students and young scholars: "They need the help and encouragement," he would say; "they are the ones who will benefit most by university grants, by Fulbrights and Guggenheims." His devotion to beginning scholars this writer, and his peers, know on their pulses.

His famous lectures at Harvard during his last years when he had turned his attention to the Romantic Period, were always the final ones on Wordsworth and Landor. In the greater poet Professor Rollins favorite line was, "His little nameless, unremembered acts of kindness and of love." And in the lesser: "My friend . . . is gone, And shattered by the fall, I stand alone." The former is his epitaph; may the latter be a tribute.

entity under the cutter's individualistic clip. T.V. psychologists will have to invent something new in order to overcome these present difficulties which threaten to reduce stage poetry to "reportage".

Europeans would like to learn how "the brave, new world", much more familiar with T.V. than we are, is facing this grave issue.

Ernst Kunstler, SNL European Continental Correspondent.

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Edited by J. Dover Wilson

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## SHAKESPEARE LECTURES AT THE

## Abstracts of Program Notes

## MACBETH—

James Sandoe, University of Colorado

If one begins with the premise that *The Merchant* is comedy, the question is not at all whether one sympathizes with the Jews, but whether one respects the comic intention of the play. One must remember that there are three sets of lovers whose problems are a gaily grave (and gravely gay) concern. It deals with the melancholy Antonio and his friends rather than the despised money-lender and his enemies. What then does one do about Shylock, whom recent history has made perforce in many minds a symbol of a persecuted group? My own answer is that he must be played as a very selfish member of his tribe (indeed there must be selfish Jews, as there are selfish Christians), who is feeling pain through his thick epidermis of egotism for the first time—"the curse never fell upon our Nation till now." He never felt it till now, and that is the point. Shylock, not Jewry, and as open to individual complaint as Richard II or Richard III, about whom we have no scruple in saying very harsh things.

## TROILUS AND CRESSIDA—

James Sandoe, University of Colorado

Love and honor are Shakespeare's subjects in *Troilus and Cressida*: the first in dismay and the second in disarray. There is talk of honor, but small show of it. The love is at once furtive and afraid, and having come together at last it quickly falls apart. Nor, as a dramatic work, does the play order itself in any conventional way. The theme is heroic and tragic, but it is not treated so: the leaders are sets of vocal exercises, and the wits come from the groups of their aides; the filthily expressive Thersites has the clearest vision. Even Hector, who escapes the whips of scorn more nearly than anybody, cannot meet the fierce idealism of Troilus, and goes honorably off to be killed dishonorably. One should weigh in Cressida the light scorn of her opening scene against the import of her private opinions on the insecurities of surrender. Too little weight also is given to her fierce refusal to leave Troy (IV.2) and the silence surrounding her departure after all. It is her clamorously honorable lover Troilus, dutiful son of a besieged father, who in effect tells her she has to go. It follows that Cressida the wary, thawed into a momentary warmth and then frozen permanently, becomes a wanton before our eyes because of desolation and vengefulness. While Troilus is assuredly "constant", it is a measure of the limits of his perception, and leaves him even shorter of heroic stature. But if this is an odd play, it is also an immensely exciting one, not least for its defiance of any set definition and its singular recognizable, human vitality.

## MUCH ADO ABOUT NOTHING—

Robert Loper, Stanford University

It is not true that the title of the play reveals (as a German critic declared) "the internal contradiction into which all human existence falls . . . when man, treating important things with playful levity, recklessly follows his momentary impulses, feelings and caprices." Rather, *Much Ado* is a merry, mocking play about courtship and marriage, but the deep abiding qualities of human beings—love, loyalty, friendship—are treated seriously. Claudio's denunciation of Hero in the church is in a manner perhaps harsh, but hardly capricious. That he is wrong is forgivable; it would be much harder to forgive shallow impulsiveness. Recklessness and playful levity about but the mockery is directed toward silly pride, pomposity or the loss of emotional balance. When the bristling defensive armour of Beatrice and Benedick are pierced their declarations of love are touchingly simple. No Shakespearean comedy has a villain quite so

## SHAKESPEAREAN SPELLING

Ralph H. Lane, District of Columbia Teachers College

Although the problem of spelling is not wholly soluble unless autograph manuscripts survive, certain facts can be deduced safely by means of comparison. Shakespeare's practice is a supreme riddle (because of alterations by scribes and compositors, who were inconsistent), for he seems indistinguishable from other writers in this respect. But casual observation is generally inaccurate. Edgar Fripp (*Shakespeare, Man and Artist*, 1938 I, 379) lists 51 forms which Shakespeare 'retained through life,' but barely 10 of them vary from common usage; J. Dover Wilson finds some 375 possibilities in *Hamlet* Q2, only 62 of which are somewhat confirmed by use in more reliable quartos. ('Spellings and Misprints in the Second Quarto of *Hamlet*, *Essays and Studies*, English Association, 1924.) Likewise, scholars tend to assume that spelling of the sixteenth century was chaotic because of noticeable eccentricities in manuscripts. The first step is to determine common practice and then to find Shakespeare's departure from it.

Standards indeed existed, even if taught indirectly by schools and followed erratically by writers; and, as might be expected, printed work shows the more standardization (despite contradictory evidence—for Marston, Nashe, and Jonson proof-read, but compositors freely changed Harington, Harvey, Hooker, and Munday). Much of the *Stationer's Register* itself is

black as Don John. He is blackly melancholy, and as his gloom has no reason, it has no limits. Although his villainy casts a heavy shadow, true to the comic spirit he can cause no permanent harm. He relies on henchmen for his plotting. Don John's failure as a villain is exceeded only by Dogberry's incompetence as a villain-catcher. He is, with his love of high sounding words and enormous self esteem, a universal image of all pompous stupidity in officialdom. The play is eternally popular for as Benedick says, "the world must be peopled."

## KING LEAR—

Robert Loper, Stanford University

One agrees with James Bridie that when the play opens Lear is an "arrogant old idiot." Unable to distinguish between eloquent flattery and sincere love, he banished the honest Cordelia and clasps two vipers to his bosom. From this unnatural, wilful blindness comes a terrible punishment that scourges both the guilty and the innocent. Only when reduced by swift and agonizing stages to a madman in rags, stripped of the comforts of the world, battered by the storm, and engulfed by the horrors of insanity, does he begin to know himself as a human being. Kind-hearted Gloucester is as blind as Lear to the evil he has fathered. He mistakes appearance for reality and "bound upon a wheel of fire", paradoxically begins to perceive truly only after he has been blinded. The Fool is Lear's conscience; he disappears when Lear goes mad and becomes his own fool. The greatest lesson of the play, given after Edgar saves his father from despair and suicide is that "Men must endure—Their going hence, even as their coming hither: / Ripeness is all." Some have found the play too terrible to witness, but evil does not triumph. The villains destroy themselves. In the wake of physical destruction comes spiritual regeneration. They have grown to greatness; justice may not be found on earth; the question of heaven's reward remains unanswered. But Shakespeare's suffering Lear makes us proud of our human condition.

spelled archaically, although members of the company were following general principles which culminated in the modern system, and they issued their own spelling book in 1610.

Analysis of the actual practice of London printing-houses reveals the standard. I have classified some 40,000 words from 22 works by at least 20 writers (as set by 20 printers), which appeared in 1600—a convenient year, since four highly respected Shakespeare quartos were published then too. Of the 9,144 forms studied, only 47% varied from modern usage; and the variations center upon relatively few separate rules. Likewise, but 32% of the word divisions varied from modern practice. A score of other observations enable me to say that spelling at the end of the sixteenth century was far less quaint than it has been thought. The rules permitted alternate forms, but a kind of progressive conservatism prevailed. The conventions of spelling in 1600 provide a point of reference for paleographical purposes and for consideration of Shakespeare's own preferences.

## Shakespeare's Preference

The first quartos of *Much Ado*, 2 *Hen. IV*, *MND*, and *MV* (highly reputed as authentic, the first three probably set from MSS and the last from a theatre copy) are publications of two printers, Roberts and Simmes (whose other work of the same year offers ample comparison). About 625 identical words from these plays illustrate the characteristics of the author himself (allowance having been made for misreading and error). Of this number, 377 forms appear to be reasonably certain examples of Shakespeare's spelling—but 300 of this latter number were standard usage, so that only 77 remain as distinctive. A few of them follow: *abomination*, *apoplexi*, *bloud*, *bloudy*, *choise*, *counsaile*, *deceast*, *denie*, *deed*, *fals*, *forraigne*, *guard*, *maintainde*, *nease-nease*, *plaies*, *raime*. Considering the general freedom in orthography, one might say that Shakespeare was as nearly conventional as most writers of his time.

## Shakespeare's Hand Not In Sir Thos. More

If the tentative list has validity, it disqualifies Shakespeare as the penman who wrote addition D to *The Play of Sir Thomas More* or as the annotator whom Alan Keen and Roger Lubbock believe wrote marginalia in a 1550 copy of Hall's *Chronicles*. The spelling of both of these autograph fragments fails, in important details, to match the customary spelling of the dramatist as reflected in the four first quartos.

Addition D consists of 984 words and abbreviations, but of only 450 different words; and of these, 203 have been found thus far in the 1600 quartos. Identical forms number 125, four of which are impressive: *doon-doone*, *Jarman-larman*, *hurly*, *Scilens*—all in 2 *Hen IV*; to these might be added, as rather interesting: *coold* (v), *fower*, *watrive*, *waight*. More important are the 78 forms which are not identical in the quartos, especially interesting ones being: *aduaintage*, *authoryty*, *Beeff*, *Cytty*, *Comaund*, *doggs*, *ffracunc*, *freind*, *freinds*, *himsealf*, *noyce*, *obedienc*, *quallyfy*, *sealf*, *sealf same*, *straing*, *strangers*, *throts-throtes*, *together*. Since both Roberts and Simmes seem to have followed copy closely, it is improbable that they, working independently, should have altered so many archaic forms—without a slip. It is improbable too that Shakespeare varied his spelling radically. Perhaps Fragment D is in the hand of an old-fashioned scribe who copied or wrote from dictation, spelling as he was wont to do.

The quarto spelling, at least on a limited scale, aids modern directors in determining pronunciation, improving interpretation, and clarifying meaning. It might, when combined with other similar bits of information, throw one more small light on the author's personality.



# OREGON FESTIVAL

Abstracts of the six Gresham Lectures

## The Jews of Marlowe and Shakespeare

Arthur Kreisman, Southern Oregon College

Few Jews had drifted back to England after the great expulsion, and most of those in Shakespeare's day were those who had accepted Christianity or were protected as scholars by influential persons. Contrary to the opinion of many who find in Shylock's speech rhythms a likeness to those of modern American Jews, derived from the northern Jewry or Ashkenazim, it must be said that the Jews known to Shakespeare at all in England were from the southern strain or Sephardim. This origin is very distinct in Marlowe's *Jew of Malta*, who uses words of Spanish and Italian derivation (ex.; *basta*), and terms common to villains otherwise assigned to Latin countries. Shakespeare's Shylock employs no foreign terms, but shows (and only now and then) a blurred sense of English idiom (as in the plural used in general nouns: "muttons, beefs, and goats"). More can be done with later work on this subject; it is sufficient now to say that in this one type of character the distinction in vocabulary between the two authors spikes the recent effort to claim that Marlowe wrote Shakespeare's plays.

## Conversation on Comedy

James Sandoe, and members of the Festival Company, William Nye and Nagle Jackson

Enjoyment of the comic presupposes a society or audience with common standards ready to catch the individual who falls or steps outside of the rules held—or at least accepted—by all. Embarrassment may enter in to this, in the case of one who loses his false teeth in public. Greater enjoyment is found in the sprung trap, the trick which comes off at some one's expense. Isn't the basic element the top man and underdog? Success of a trick or joke makes one top dog and all laugh at the underdog; yet more interest can arise if the underdog turns and succeeds against the upper one—as in all folk tales of the biter bit.

## Shakespeare's Doubled Heroes

Margery Bailey, Prof. Emeritus, Stanford Univ.

Shakespeare, writing from the theatre association rather than critical pronouncements, followed the old patterns of either Roman plays or *commedia dell'arte* in his comedies. As a result his young people frequently appear as a quartet of lovers, with appropriate types of servants attached. Of the quartet the men are so developed as characters that as Shakespeare's comic talent grows, the interplay of the two grows richer, and in the finest comedies is a means of presenting the theme. In early plays such as the *Comedy of Errors* the two young men, twins, have little to distinguish them from each other but the fact that one is married; Shakespeare adds a twin servant not in his classic source, and these also are little differentiated, since the fun consists in too great a likeness. In *Two Gentlemen* the heroes represent the impulsive and changeable man and the thoughtful, faithful one; from this contrast the plot springs. In *Much Ado About Nothing* the medieval man of honor, blindly loyal and obedient, basing his actions on correct convention, while Benedick is the independent, thinking man of the Renaissance, who criticizes his overlord freely and uses his mind to support a maligned heroine deserted even by her father. Bassanio in *The Merchant* is the younger son still maintaining his position in the gentry, while his kinsman and friend, Antonio, another younger son of a younger son in the family has to go into trade, and shows the roughening which business exerts upon a character; the resolution of the play springs from these differences and the events which they serve. It is not too much to say that Shakespeare's development of the old *commedia* pattern enriches the scope and meaning of his plot and does much to point up zest in character impact.

## A History of the Ashland Festival in Colored Slides

Edmund Chaves, University of Idaho

The Festival has progressed from barren walls on the open stage to paneling which is removable; has recently added a pavilion which widens the scope of action for the inner above; new materials for costume and armor give greater brilliancy of effect under the lights. Different directors use different methods of grouping characters for filling the big stage, but all use generally accepted designs of movement for pageants, use of banners, etc. Choreography of fencing for the stage is now understood as a necessity, and German-made swords have been added to the properties.

## Shakespeare in South America

Myna Branton Hughes, Burke School of San Francisco

Shakespeare is not given with common frequency by Latin players, who prefer modern plays in English and American drama. When it is given, as in the case of *La Fiercilla Domada*, (*Taming of the Shrew*) observed in Chile, it is done with great verve, freedom, and technical vitality and relish. Charming point of this production was the enactment of the entire main play before, over, and on top of the vast four-poster bed of Christopher Sly as the false "lord". Another Shakespearean performance was announced in Rio, at a later date, the play being *Othello*. The translations are not new, but largely the work of the Spanish translator Guillermo Macpherson, writing circa 1880. He was not only translator of Shakespeare's works but writer of a volume of stories from Shakespeare for children. It is possible that the taste for the Shrew derives in part from the fact that one source for the plot is a Renaissance novella, part of the adventures of the Conde de Lucanor. The contemporary films of Shakespeare do not seem to be widely distributed in the Southern Americas. Seat prices for both classics and modern plays are roughly a fourth of what North Americans pay for less vivid and technically sound theatre.

## Makers of the Tudor Myth

George Vernon Blue, Institute of Renaissance Studies

The "Tudor Myth" is a sample of the monarchical myth consolidating and sustaining western Europe approximately from 1500 to 1789—myth being the subjective representation men hold of the society in which they live. Its essential function is to create obedience by consent, the voluntary acceptance of authority. The myth fostered by Tudor monarchs portrayed the new dynasty as the agency divinely decreed to restore order to a disrupted realm; it was propagated by patriotic chroniclers and publicists such as Thomas More, Polydore Vergil, and Edward Hall, who overtly or by implication stressed the replacement of the Plantagenets (of French stock originally) by native British blood (Welsh Henry VII, the first Tudor, and his descendants.) Geoffrey of Monmouth's *British History*, written circa 1135, was also revived, to emphasize the Trojan origins of the early British and the glory of the hero-king Arthur. Henry VII named his eldest son Arthur with conscious design. The alleged Trojan origin of the Britons gave them a civilized guise from the beginning, by contrast with their conquerors, the barbarous Saxons, who were held in contempt. Geoffrey's revived *historia* was of profound importance in winning popular acceptance for the Tudor myth.

## Paul Robeson At Memorial Theatre

Paul Robeson whose memorable role in *Othello* was widely heralded in 1943 and 1945 will repeat the role at the Stratford-upon-Avon Memorial Theatre in the 1959 season.

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## CURRENT BIBLIOGRAPHY

**John Russell Brown, Shakespeare and His Comedies, London, Methuen & Co. Ltd., 1957, pp. 208, \$2.52.**

Shakespeare's early comedies through *TN* have been too quickly dismissed as frivolous or bawdy Mr. Brown believes. He finds that attempts to explain them as exercises in 'the creation of life-like character' overlook their developing control in atmosphere and certainty in style with no "general advance in characterization." To describe them as enhancements of life is equally unhelpful. Mr. Brown thinks that the lightheartedness of the plays must be taken seriously but that a careful search may be made to reveal significant implicit judgments in the early comedies.

His method of finding these judgments is to explore three kinds of clues: "the manner in which Shakespeare ordered his plots"; "his choice of situations, actions, and words"; and "the judgement explicit in his other plays and poems . . . about the same time in his career." He finds the "ideal of love's wealth" implicit in most of the comedies though much more is involved in *AYLI*, *LLL*, *MND*, and *Much Ado*. Love's truth is especially evident in *Much Ado*, as is love's order in *AYLI*. *Twelfth Night* includes these three themes as well as further suggestions: Feste, for example, becomes "time's remembrancer," singing that "Youth's a stuff will not endure" (II.iii.53). Chapter VII discusses "love's ordeal" in relation to the "problem" comedies, and Mr. Brown concludes by indicating that "the same ideas, preoccupations, or themes inform Shakespeare's comedies from the very earliest to the three 'dark' or 'problem' comedies."

**Helen Morris, Elizabethan Literature, The Home University Library, London, Oxford University Press, 1958, pp. ix-239, \$1.20.**

Mrs. Morris devotes some 6 pages to Shakespeare's poems, and the 41-page concluding chapter to his plays, a little more than 20% of the book. Her lively introduction to Shakespeare and Elizabethan literature for "the general" conveys much good critical sense. Of Shakespeare's Sonnets, though "mauled and manhandled . . . rearranged, treated as cryptograms," the best sonnets have managed to survive. "His early sonnets are as translucent as Sidney's; his later sonnets as tangled and compressed as Donne's." For modern taste in contrast "the linked sweetness" of *V & A* and *The Rape* "is too long-drawn out."

Turning to the plays, we are reminded that Shakespeare was "a much-occupied man" in his varying roles, and his plays reflect not only his genius but also his desire to provide succulent dramatic wares. Despite the critics, "Hamlet" in fact was as old as Burbage looked when playing him." Mrs. Morris amusingly sums up Shakespeare as musician, lawyer, soldier, etc., briefly touches on most of the plays, mentions his baffling congeries of words, ideas, and attitudes, and concludes that "Shakespeare was able to feel intensely many things on many levels at the same moment, to seize this experience and to express it in one complex utterance." The book includes a bibliography, a general index, and indexes to Shakespeare's works and characters.

#### Schubert and The Tempest

Early this summer a world premiere of Shakespeare's *Tempest* as a Schubert Opera was performed at the Stuttgart State Opera Company. The Franz Schubert opera, written in 1823, formerly had a libretto entitled *Alfonso and Estrela*. Now with Dr. Honolka's libretto based on *The Tempest* the work of Schubert will take its place as one of the gems of operatic art. The opera, performed with great success, ends with an aria in which Prosper takes farewell of the fairyland of the stage, and of life.

**Bernard Spivack, Shakespeare and the Allegory of Evil, New York, Columbia University Press, 1958, pp. ix-508, \$7.50.**

Dr. Spivack of Fisk University explains that he has "a double commitment" in this book: "to dig out of late medieval dramatic tradition the explanation for Iago" as well as other figures, and to show "that the popular stage for which Shakespeare wrote was in transition from one dramatic convention to another . . . and that . . . his plays often enfold a profound heterogeneity which escapes us."

Opening his book with a discussion of the three-fold motivation of Iago, Dr. Spivack finds that his remarkable equivocation . . . infects his private utterance of his injuries and aims; the instigation of "Cassio's daily beauty, in the attraction of double knavery, and in his . . . hatred of Othello" provides further motivation; and, most important, "the mirth that is Iago's only real emotion" reveals that his "primary configuration" is that of the Vice. As such he is a transitional figure, hovering between profoundly different modes of drama, upon whom a conventional human nature has been superimposed.

He finds that Aaron, Richard III, and Don John partake of the earlier medieval drama as opposed to human villains like Claudius, Angelo, Goneril, Macbeth, Shylock, and Cymbeline's Queen. Finding as a side venture in his exploration of medieval drama that Falstaff's "innards are allegorical," Dr. Spivack discovers the protean prototype of Iago in the intriguers of the morality play, who emerge into the Vice, Chapters Six through Eleven are devoted to a detailed exploration of the Vice's changing roles (and name) in Tudor drama, and Chapter Twelve, "Iago Revisited," concludes that "Elizabethan drama was preceded and deeply influenced by a popular dramatic convention that was not naturalistic," which "illuminates a good deal that has remained troublesome in Shakespeare," and other dramatists. The volume includes a bibliography of morality plays and an index.

**John Earle Uhler, Morley's Canzonets for Three Voices. Baton Rouge: Louisiana State University Press, 1957. Pref. 49 p.p. Facsim. \$2.50. Louisiana State University Studies, Humanities Series, ed. Waldo McNeir, Number 7.**

In *Morley's Canzonets for Three Voices*, Professor John Earle Uhler of Louisiana State University discusses the problem of Morley's authorship of "It was a lover and his lass," which appears as song number six in *The First Booke of Ayres or Little Short Songss to sing and play to the Lute with the Base Viole* (1600). The song also appeared with minor changes in *As You Like it*. Did Shakespeare write the song, as Tucker Brooke believed? Is it possible that Morley wrote both verbal and musical texts, as Professor John Robert Moore thinks "not impossible"? Or, as Professor Ernest Brennecke suggests, did Shakespeare and Morley collaborate directly? Professor Uhler believes that "for every piece of evidence against Morley's authorship of most of his poems, there is a plausible answer to the contrary." Commenting further upon Morley as poet, he draws the analogy of Morley's adaptation of Italian songs to Shakespeare's adaptation of novelle. Students of Shakespeare and producers of Shakespeare interested in period culture will welcome *Morley's Canzonets for Three Voices* for Professor Uhler's editorial comment and for the authentic text and the facsimile of the German edition of 1624.

#### Shakespeare in Los Angeles

The Lovers of Shakespeare Society of Los Angeles California had its 32nd Program at Plummer Park on Aug. 2. A varied selection of readings and scenes was presented by such veteran Shakespeareans as Maude Fealey, C. Montague Shaw, Louis Rich, Ruth Fayne, Col. G. J. Oden, and others.

**John J. Enck, Jonson and the Comic Truth, Madison, University of Wisconsin Press, 1957, pp. ix-281, \$5.00.**

Pointing out that "apart from being contemporaries," Shakespeare and Jonson "have as little in common as artists practicing identical genres can," Professor Enck of the University of Wisconsin succeeds in his intention to "ignore the works of the man whom [Jonson] praised with keener warmth than did anyone else." To judge Jonson fairly, he believes, requires a reader of catholic tastes capable of judging outmoded forms like the masque and the epigram as fairly as the drama. Judged thus, his general excellence of composition is as inescapable as his deft use of all kinds of sources for ideas is admirable. Professor Enck's aim, then, is to restore balance and sanity to studies of the sturdily independent Jonson.

In succeeding chapters, the book discusses the "prodigious cost" at which Jonson bought his precision and clarity; "The streame of humour"; Jonson as moralist; and Jonson as tragic writer. Professor Enck believes that *Sejanus* "is a purer work than the English stage deserves." *Volpone*, *Epicoene*, and *The Alchemist* are explored for their excellences, the rest of the dramatic canon is dealt with, and Professor Enck concludes that Jonson's dramatic works will continue 'to record discoveries in the partly uncharted and constantly expanding, if sometimes elliptical, circle of the true and comic art.'

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## Digest of

## CRITICAL REVIEWS

Ed. by Mrs. Hanford Henderson, Gallaudet College

Siegel, P. N. *Shakespearean Tragedy and the Elizabethan Compromise*. New York, New York University Press, 1957. \$5.00.

"Professor Siegel's *Shakespearean Tragedy and the Elizabethan Compromise* was planned in two parts . . . a social, political, religious and cultural survey of England from about 1580 to 1610, [and] a discussion of *Hamlet*, *Othello*, *Macbeth*, and *Lear* . . . [The] author aimed at an investigation of the 'relation between Shakespearean tragedy and the society of which it was a product.' This was an ambitious undertaking . . . But Professor Siegel has not been so successful . . . many of the phenomena discussed in the first half scarcely figure at all in the second; after a comprehensive survey of English thought and life there follows a discussion of the four plays in the light of a nonsectarian and nondogmatic view of Christian teaching about the salvation of individual beings . . . the author's interest was . . . in finding Christ-figures and Judas-figures, and in discussing with astonishing confidence how the Last Judgement would deal with individual characters out of these dramas . . . Professor Siegel has fallen short of his grandiose aim, and his book lacks unity."

J. R. Brown J of Eng and Germ Philol LVII (April '58) 335-7.

Schrickx, W. *Shakespeare's Early Compromises. The Background of the Nashe-Harvey Polemic and Love's Labour's Lost*. Antwerp, de Nederlandsche Boekhandel, 1956.

*Shakespeare's Early Contemporaries* argues "for an original date of 1592 or 1593 [for *Love's Labour's Lost*] with concession of possible later revision and additions . . . Any one who ventures into the wilderness of the Nashe-Harvey quarrel . . . soon finds himself involved in a multitude of entanglements . . . Therein lies the cause of the war . . . waged over the date of *Love's Labour's Lost* for the past fifty years . . . [This book] deals with the works of Abraham Fraunce, Robert Green, and Thomas Nashe . . . the career of Gabriel Harvey . . . the activities of Thomas Nashe . . . Nashe, Greene, and the Harvey brothers as involved in their controversies . . . Chapter IX, *Love's Labour's Lost* Restudied is devoted to justifying the earlier date, and a following chapter deals with possible later revision. The method used is to date the play promptly after the first production . . . or first publication of a book or pamphlet containing something reflected in Shakespeare's play . . . Dr. Schrickx has read widely . . . he encountered theories different from his own, but they seem to have made little impression on him, for he ends with apparently the same theory he held at the beginning. He should, therefore, not be surprised if some of his readers finish his book as he finished his reading, and each still holds his original opinion."

Rupert Taylor *Shakespeare Quarterly* (Winter '58) 70-2.

"It is Dr. Schrickx's object to provide . . . all the material necessary for the interpretation of *Love's Labour's Lost* along the lines of maximum topical and personal implication . . . This reviewer . . . follows Sir Edmund Chambers, clearly considered by Dr. Schrickx the arch-sceptic . . . and . . . her scepticism has survived . . . the evidence marshalled in this book . . . In all the sections of the book . . . close to the play there is a certain quality . . . between the proper caution induced by scholarly training and what seems an almost compulsive need to believe. It is pointed out when the evidence . . . falls short of proof . . . yet in the end one gossamer thread is always affixed to another until the pattern of 'inner' meaning is as complete as it can at present be made . . . A very large proportion of this book is occupied by review, discussion and illustration of the inter-relationships and pamphleteering activities of Greene, the

Stirling Brents. *Unity in Shakespearean Tragedy: The Interplay of Theme and Character*. New York, Columbia University Press, 1956.

"The essence of [Professor Stirling's] method is to be found in his preoccupation with 'theme and its relation to structure and motivation' . . . Stirling regards motivation as 'the creation of a state of mind which governs not only a character but the play of which he is a part.' . . . this theory of dramatic unity and motivation often serves Stirling well as a means of resolving traditional difficulties about the plays and of giving order and depth to some of his own insights about them . . . The heart of the matter, however, is the nature of the method and the effectiveness of its application . . . I would contend that some principles and methods are better than others to the extent that their application to particular works does not create a design which encourages the elimination or modification of interesting and significant details of the work or that it enable us to make discoveries without destroying or submerging the essential character of the work . . . I believe that Stirling abandons too readily the possibility that character may be a principle of consistency in the plays of Shakespeare and that the probability of the actions of the characters is to a degree established by the premises upon which they are designed . . . I also believe that in employing the idea of themes as the key to the unity of Shakespeare's plays he is led to establish an order which is inherently at odds with the dramatic design of the plays . . . the point of this review is not so much that Stirling has written a stimulating book with which I sometimes disagree as that, in compensating for the blind spots of our critical antecedents and recovering from their errors of method and direction, we appear to have gone too far."

Moody E. Prior *Mod Phil* (Nov '57), 127-9.

Bradbrook, M. C. *The Growth and Structures of Elizabethan Comedy*. Berkeley and Los Angeles, University of California Press, 1956. \$4.50.

"This book outlines the growth of Elizabethan comedy by distinguishing and tracing the evolution and interaction of its two main divisions which have been variously designated as sweet and bitter, romantic and satiric, and Shakespearean and Jonsonian comedy . . . Miss Bradbrook touches upon the two main branches of Shakespeare's inheritance, Lyly's artificial comedy of Peele, Greene, and Nashe. Shakespeare first tried and then rejected 'the learned formula of farcical *imbroglio* for a more complex plan based on the medieval narrative tradition, as modified by his own dramatic sense.' The maturing of his comic art lay basically in the development of his dramatic language . . . [and] in the growing mastery of fable and of vital interplay of increasingly complex individual characters . . . Many of the allusions to the comedies are brief and cryptic . . . and are likely to prove unilluminating to all but those with a thorough knowledge of Elizabethan comedy. When the author can devote a few pages to a single play, however, her remarks are fresh and stimulating. This analysis and survey . . . will be a useful aid in the study of a comparatively neglected field."

John V. Curry, S. J. *Mod Lang Q* (March '58) 75-8.

Harveys, Nashe and others . . . Of course, the overriding purpose is maintained - to trace the links with *Love's Labour's Lost* - but if this is left on one side . . . a very solid body of material has been assembled which undoubtedly helps us to know these rumbustious controversialists better.

G. D. Willcock *Mod Lang R.* (April '58) 234-5.

Greg, W. W. *Henry the Fifth, 1600. Love's Labour's Lost, 1598.* (Shakespeare Quarto Facsimiles, 9, 10.) Oxford, Clarendon Press, 1957.

"The present facsimiles of the 'bad quarto' of *Henry V* and the quarto of *Love's Labour's Lost*, issued under the scrupulous supervision of Sir Walter Greg, continue the useful . . . brief publishing-history introductions, confirmation of doubtful readings and line-numbering to equate with the Globe text . . . For *Henry V* the British Museum copy [was chosen, and] for *Love's Labour's Lost* . . . the 'fine Heber copy from the British Museum was chosen, but I think ill-advisedly . . . the outer margins are superb; but . . . the worm-holes in the inner margin . . . interfere in a few cases with letters in the text . . . any facsimile edition would be more useful if it contained a collational list of press-variants in all known copies . . . it is perhaps churlish to point out how . . . inferior is this *Henry V* in technical quality to the facsimile quartos earlier in this series . . . [In *Love's Labour's Lost*] the results are much more acceptable and offer some hope that in future issues the remaining [technical] problems will be overcome."

Fredson Bowers *Mod Lang R.* (April '58) 235-6.

Ure, Peter. *King Richard II* (New Arden.) Harvard University Press, 1956. \$3.85.

Mr. Ure's basis for textual emendation "is a theory of memorial contamination in the Q1 text . . . by a scribe . . . no hypothesis in its formative stages quite warrants the omission . . . of certain extra-metrical phrases . . . the words which Ure omits on the ground that they represent memorial contamination . . . are present in the unusually good Q1 text . . . The reader should have them - reduced to extra-metrical status if the editor so decides . . . Ure has brought a fresh mind, new material, and new theories to the textual problems. The same is true of the other aspects of the play . . . he has a properly skeptical mind about the multiplicity of sources for *Richard II* . . . [his] treatment of the sources is . . . comprehensive, detailed and valuable . . . A note at the beginning of each scene sets forth a comparison with the sources of that scene . . . In the sections of his Introduction of 'The Garden Scene' and 'The Political Allegory' Ure has made [an] even more impressive contribution."

Matthew W. Black, *Shakespeare Quarterly* (Winter '58) 67-70.

## Review of Periodical:

## SHAKESPEARE and WARWICKSHIRE

Iris' speech in *Tempest* (IV.i.60ff.) contains two words for which there has been no satisfactory definition. Heretofore, meanings suggested for "pioned" have been *peonies*, *marsh-marigolds* (called "peonies" in Warwickshire), and *trenched*; for "twilled", *ridged*, or some reference to plaited osiers on stream banks. Charles O. Fox of Swansea, Wales, points out 1) the lines are addressed, and must be appropriate, to Ceres; and 2) that the lower case spelling in this context indicates, though not conclusively, that these are adjectives, not nouns. On the basis of OED definitions of *pion*, to dig, trench, or excavate, and *twill*, to twist or intertwine, Fox believes the lines refer to a hedge construction peculiar to Warwickshire. "Medes" (63) or pastures were surrounded with ditches, the excavated dirt of which was heaped up to make "banks" (64) which were covered with hedges. The stems of the bushes in these hedges were commonly partially severed and then entwined in layers, thus making "banks with pioned, and twilled brims" (64). ["A Crux in 'The Tempest'", N&Q, New Series, IV:12 (Dec. 1957), 515-516.]



## REVIEW OF PERIODICALS

### FLIBBERTIGIBBET

I. B. Cauthen, Jr., of the University of Virginia reviewing the diverse connotations of *Flibbertigibbet*, contributes to the interpretation of two of Edgar's speeches: (1) when disguised as poor Tom, he names the foul fiend "the foule Flibbertigibbet" (K. L., III.iv.113) and again (2) when he prepares to lead his blinded father to Dover and names the fiend, "Fliberdige-bit of moping and mowing" (K. L., IV.i.60). Hitherto, commentators have traced Shakespeare's use of the word to Harsnet. Cauthen calls the reader's attention to the *OED* listing of the word meaning a gossip person or sycophant. He adds, "The *OED* does not include John Heywood's use of the word in his *Proverbs and Epigrams* (1562): 'Thou Flebergibbet, Flebergibbet, thou wretch.'" Cauthen makes his major contribution in his discovery and interpretation of passages in *The Castell of Perseverance* (c. 1425), where the word is used three times (VI, 779, 1727, 1736). His references are to Furnivall and Pollard's edition of *The Macro Plays* (London, 1904), where "Backbitting is equated with Flepergebet, the flatterer, but both are only aspects of Detraction." Cauthen comments: "As far as I know, the word occurs nowhere else in Early English . . . Unlikely as it is that Shakespeare knew *The Castell of Perseverance* as he knew his Harsnet, it seems certain that he did not consider Flibbertigibbet either simply as a devil as did Harsnet nor simply as a gossip as did Latimer . . . Moreover, he appropriately lets a victim of detraction, for Edgar has been unjustly thrust by a backbiting brother from his father's company, call twice upon this demon." Cauthen wonders whether "folk-speech has preserved the diverse connotations of the word as exemplified in *The Castell of Perseverance*, and to this source Shakespeare may have been indebted as much as to Harsnet." ["The Foule Flibbertigibbet: *King Lear*, III, iv, 113, IV.i.60," *Notes and Queries*, New Series, V:3 (March 1958) 98-99.]

### FICINO AND SHAKESPEARE

Although scholars have hinted that Shakespeare may have been influenced by the Italian Neo-Platonist Marsilio Ficino (1433-99), the transference of Ficino's ideas in published form to Shakespeare's England has not been traced. Terry Hawkes of the University of Buffalo has found and now describes an English translation of items from the *Epistoli* which are contained in a book which was published during the period of 1560-90 when the popularity of Ficino seems to have been at its height: *The Enemy of Idleness: Teaching the manner and stile how to endite, compose and write all sorts of Epistles and Letters*; Set forth in English by William Fulwood, Merchant. The Ficino items are in Part II, where translations of other Platonists, including Pico della Mirandola, also are to be found. Published in London in 1568, the book went through seven editions during the span of Shakespeare's life and must have been popular, judging from the variety of format and the number of editions. Hawkes suggests that research may well show instances of a precise influence of the book upon letter-writing in Shakespeare, as for example, in *Twelfth Night*. He concludes: "Certainly we can no longer say that Ficino's thought, however little of it, was not to Shakespeare's hand as he wrote his plays." ["Ficino and Shakespeare," *Notes and Queries*, New Series, V:5, (May 1958), 185-86.]

### "What a piece of work is man . . ."

In the celebrated painting of John Philip Kemble (1757-1823, actor and elder brother of Mrs. Siddons) painted by Sir Thomas Lawrence, the head was posed for by the actor, but the legs arms and chest were those of Jackson, a noted pugilist.

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### LAVINIA'S WRITING IN SAND

James G. McManaway of the Folger Shakespeare Library associates the stage business of Lavinia's writing in sand (*Titus Andronicus*, IV. i) with the Elizabethan use of sand in teaching children to write. He quotes from Hugh Savage's *Annals of Shakespeare's School* (typescript in the Folger Shakespeare Library, p. 12) the record of payment to a carpenter of making a "hovell" to keep sand in for the scholars, who wrote in sand with a pointed stick in the manner of using a copybook. The sand moistened and smoothed, served as a slate. Commenting upon "This sandie plot is *plaine*," McManaway interprets *plaine* as *flat*, noting that *plaine* (plain in modern editions) and *plane* were not distinguished until late in the seventeenth century. Thus, a stage business undoubtedly intended to be pathetic, which may seem ludicrous to a modern audience, may more easily have aroused sympathy among Elizabethans. ["Writing in Sand in *Titus Andronicus* IV.i, *Review of English Studies*, ns IX, No. 34: (May 1958), 172-3.]

### SHAKESPEARE IN THE U.S.S.R.

In a quick tour of the Soviet theatre Dr. John D. Mitchell and his wife Miriam (dramatic consultants in New York City) were impressed by the training given by the State School for Dramatic Arts in Mosciw—there are equivalent institutions in other cities—and by the plays they saw. Students must pass tests in reading, body control, have a good ear, be able to concentrate, etc. The five-year course of study includes history, political theory esthetics, literature, and theatre history. These fundamental courses are considered as important as the specialized training in the performing arts. All students perform in several plays before graduation. Shakespeare is included among the regular classic plays which are part of the curriculum repertory. An interview with Mr. E. Surkov, theatre historian and critic attached to the Moscow Art Theatre, revealed that they were spending three years preparing a production of *The Winter's Tale*. "The first year was spent studying the play and adjusting to the language of Shakespeare . . . The second period was spent in analyzing the characters. Mr. Surkov considered this very important: the actors were guided to specific analyses of the character in order to avoid a generalized analysis; e.g. the jealousy of Leontes, which would result in clichés of acting." The Stanislavski method is basic, but they do not consider him definitive. A production of *Much Ado* (*Much Noise About Nothing*) at the Vakhtangov delighted the audience. It had "the pace and feeling of a musical comedy." [The Theatre in Russia, *Today's Speech*, VI:2 (April 1958).]

### "He drew a dial from his poke . . ."

Some scene shifters were discussing the relative merits of Kean, Kemble, and Bannister as Hamlets. One stoutly defended Bannister saying for proof that he finished the play twenty minutes before the others.

### ANTONY'S FOLLY

Commenting upon the problems of reading and annotating A&C. as approached by Kittredge, Sisson, Wilson, and Pearson, J. M. Purcell of Duquesne University illustrates with Cleopatra's lines, "I'll seem the fool I am not, Antony / Will be himself" (I.i.42-43). Kittredge interprets this as, "Yet I'll pretend to believe you; though I am not really such a fool as to trust your vows of love.— himself: i.e. a deceiver, as he has always been (both to Fulvia and to me)." Harrison gives the meaning: "Even if I fool myself that Antony loves me, Antony won't pretend." Purcell thinks that the meaning is subtler than these interpretations imply and that well known proverbs of Shakespeare's day help interpret the lines: "(1) Wise men silent, fools talk. For in the rest of this scene Cleopatra speaks only three words (at line 48) and they are still teasing and to Antony irritating, for he answers 'Fie, wrangling Queen,' (2) Silence is the best ornament of a woman. (3) He is not a wise man who cannot play the fool on occasion . . ." These proverbs, Purcell believes, warrant the reading of Cleopatra's lines to be: "I'll act as though I believe that Antony loves me, which is a foolish act however, for I am wise enough to know that he is capable of philandering and as a philanderer he is a fool." [A&C., I.i.42-43, *Notes and Queries*, New Series, V:5 (May 1958), 187-88.]

### AN ACADEMIC HERRING

H. R. Hoppe (1948) postulated actor-piracy of R&J Q1. K. B. Danks feels "that piracy, by virtue of F1, is irrelevant to Q1", and that the ethical status of F1 texts, by analogy, is questioned by Hoppe's study. Three of Hoppe's proofs are examined; Hoppe feels that 1) tautology, 2) "borrowings" from other plays of Shakespeare, and 3) recurrence of phrases within the play, all indicate that R&J, Q1 is an actor-piracy. But the same charges may be made, Danks says, against the (canonical) F1 *Macbeth* and the other F1 plays with no earlier Qq. Danks does not deny actor-reconstruction in both F1 and Qq; he feels, however, that "actor-piracy is an academic herring which has been drawn across the trail of Shakespeare's early texts," and that "the mere fact that actors have reconstructed a given drama cannot be construed as evidence of sinful intent nor can the fact of actor-reconstruction constrain one to predicate piracy of the resultant text." Danks agrees with Sir Sidney Lee (and disagrees with Sir Edmund Chambers and Prof. F. P. Wilson) that the playbooks probably perished in the Globe fire, 1613. The fact that the plays with no previous Qq appeared in F1 therefore almost necessarily implied actor-reconstruction. An examination of F1 *Macbeth* indicates that it is probably not all Shakespeare's, nor all of Shakespeare's play; F1 *Macbeth*'s reconstruction is confirmed by internal and external evidence—but is not an "actor-piracy". [K. B. Danks, "is F1 'Macbeth' a Reconstructed Text?" N&Q, New Series IV:12 (Dec. 1957), 516-519.]